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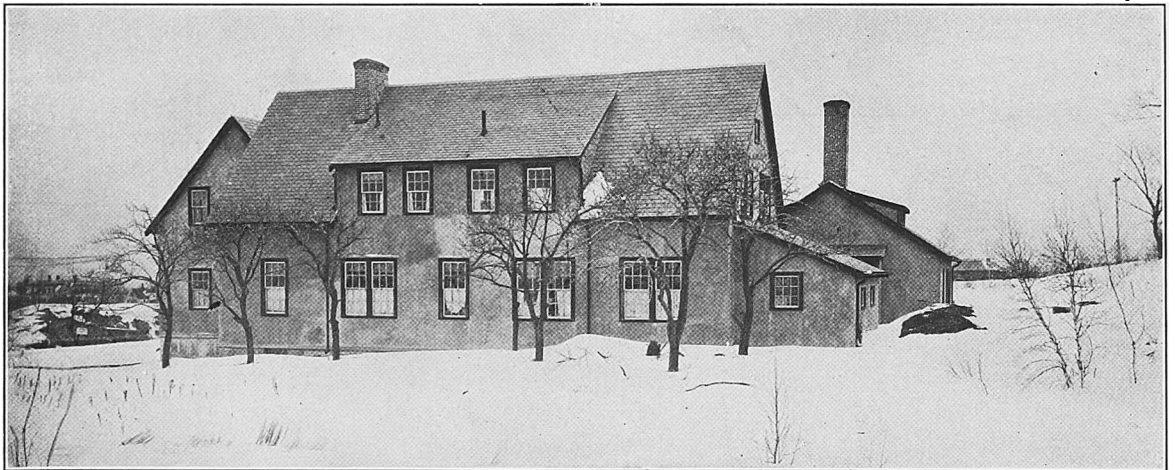
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THE POTTERY: A STRUCTURE COMPACT, CONVENIENT AND ARTISTIC

## GIRLS' CLUB ESTABLISHES POTTERY AND ULTIMATELY MAKES IT A FINANCIAL SUCCESS

BY LIVINGSTON WRIGHT

"THE Saturday Evening Girls," as a bevy of artistically inclined young ladies called themselves when they used to meet, a few years ago, in a quaint structure in that historic section of Boston, Hull Street, in the famous North End of Revolutionary War days, have had the wonderful patience and the absorbing love of their art to carry along the tiny pottery venture of those years ago clear through to the present and make it financially sustaining!

When so many novel enterprises that men and women originate flutter along for a more or less whimsical space and then gradually fade into the vague past of "abandoned undertakings," the fact that a coterie of meek, modest, timid girls could manage to persist in striving to create an *Art Business*, and that, too, an Art singularly restricted in fundamental appreciation to those not only of wealth but culture, one marvels as to "how the thing was ever accomplished."

While these remarkable "Saturday Evening Girls" now have a quaintly artistic building of their own, especially erected for them, out on a picturesque eminence near Commonwealth Avenue on the Brookline-Brighton line, just west of the Boston town proper, their venture in the Library Club House at 18 Hull Street illustrates the scientific carefulness that has helped bring their enterprise to its surprising success.

This industry was set up with intent to give interesting, stimulating, pleasant and profitable occupation to girls associated with the clubhouse. The spirit of the undertaking has been permeated with the fine enthusiasm of the skilled handicrafts much as it existed in the old English, Italian and German settlements of the European days. Utmost pains were taken to supervise the work of these girls and see that those who had progressed to certain degrees were given opportunity to use their skill in instructing others less proficient. A

designer, ten girls and a man to operate the kiln for sometime constituted the average scope of the working staff.

The designer for the "Bowl Shop," as the unique institution used to be termed, obtained from an English potter a formula for the glaze and so modified it as to secure what every pottery deeply desires—a glaze of its own! Miss Brown and Miss Guierre went to Europe and served profound apprenticeship in studying the art of pottery and what information and technical judgment they brought back were expended in many a vital, administrative detail in the Saturday Evening Girls' work.

Ere long they were making porridge sets for children, bread and milk sets, small toilet sets, breakfast plates, flower bowls, salad bowls, and candlesticks that slowly developed from being sold all about among Boston families to being bought all over the United States! They got out a set of thirteen tiles illustrating the "Ride of Paul Revere." These proved extremely popular. They made tiles showing various of the many ancient Colonial and pre-Colonial houses, wharves, alley-like streets, and other artistic features of the "North End." These sold remarkably well.

During all this time Mrs. James J. Storrow, the wealthy woman who has in her quiet but wonderfully effective way aided so many sociological and art enterprises for the worthy in Boston, had been carefully keeping "The Saturday Evening Girls" under her financial wing, believing that these surprising maids were ultimately sure to be able to financially and artistically "walk alone"!

Month by month and year by year the business grew. Recently, it was decided to actively undertake the project of establishing it upon a thoroughly financial basis. The house on Hull Street was sold and a site in the famous Aberdeen district of Brighton purchased. Here was erected a veritable

replica of a genuine old Pottery across the seas, yet perfected with subtle details proving that by bringing-together of practicality and art the charms of *many* of the old pottery enterprises had been really assembled. For instance, not only is this half-timbered and stucco cottage-factory complete in the bare walls of white plaster and the once-over coat of gray stain (so that the touch of clayey fingers may not make pronounced "smooches" here and there), but there is a perfectly alluring assembly room, a cosy den, with a genuine Olden Tyme fireplace, where the girls may have restful Recreation!

Mrs. Storrow had, some time since, withdrawn her monetary support, with the proud satisfaction of knowing that "The Saturday Evening Girls" now have an established patronage for their wares.

Every piece of ware turned out bears the initials

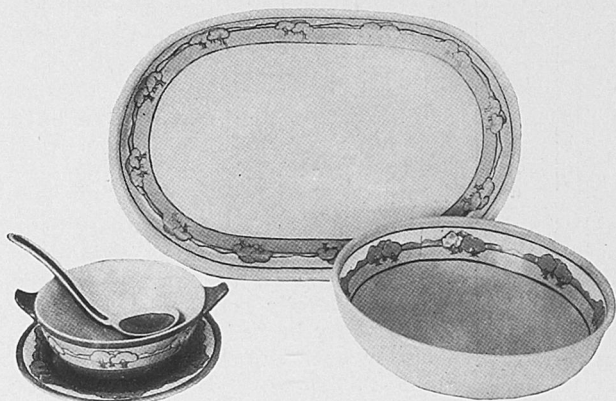
DESIGNED BY  
SATURDAY  
EVENING  
GIRLS



THE UNIQUE SPECIAL DESIGN FIREPLACE

NOTE THE CURIOUSLY ORIGINAL TILINGS. THE OLD NORTH CHURCH OF PAUL REVERE IS SHOWN IN THE LOWER ONES

"S. E. G." There is a kiln-house of four kilns, Mr. Ellis, a lifelong Potter from England, being in charge. In the shelves of the drying-room are row after row of unique and charming wares, some in the biscuit stage, others in the subtle stages of firing. All about is the indescribable impression of true success!



DESIGNED BY "SATURDAY EVENING GIRLS"

